

MUSIC CITY FREE TEXAS

#73 September 1995



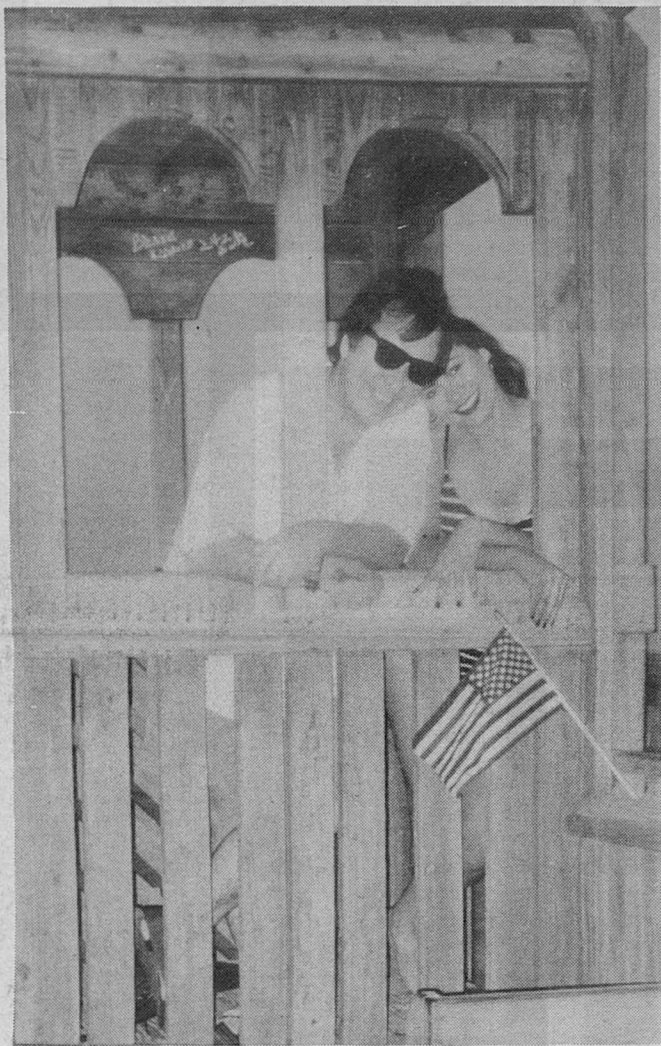
HONEST JOHN • PREVIEWS • BIRTHS & DEATHS REVIEWS

**Austin Country Nights • Big Sandy & His Fly-Rite Boys
Cash/Lewis/Perkins • Chulas Fronteras • Cathryn Craig
Wayne Hancock • Kris Kristofferson • Linda Lozano
Buck Owens • The Picketts • Wyckham Porteus • Ted Roddy
John Starling • Eric Taylor • Texans Live From Mountain Stage
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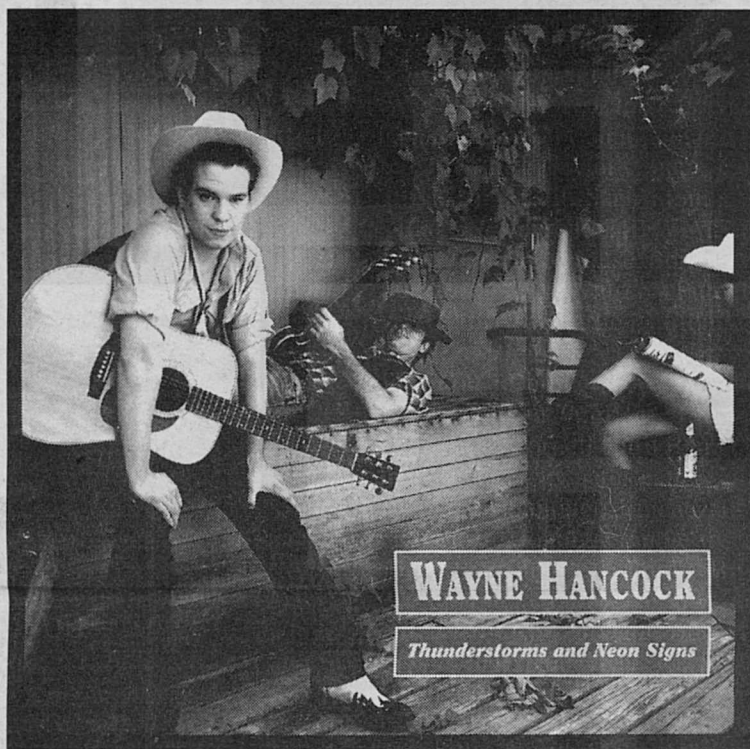
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LAFAYETTE. WE'RE NOT THERE YET

For Austin's City Council to use the slogan 'The Live Music Capital of The World' is, as everybody actually involved in live music is painfully aware, a piece of shameful opportunism, making a virtue out of something that has nothing to do with them, which they do nothing, sorry, less than nothing, to support and encourage and which, collectively, they appear to have no knowledge of or sympathy with. Between the idea and the reality falls the shadow not just of a byzantine bureaucracy but an utter failure to grasp that their damned slogan implies a certain civic involvement.

◆ Several people have told me that I'd just love Lafayette, Louisiana—OK, not the smoothest transition, but bear with me—a place, I gathered, where they know how to throw a good music festival. At a recent Lafayette boosting reception, these rather blurry plugs were brought into sharp focus by a shower of booklets, brochures, calendars, leaflets, even a cassette, promoting music in and around Lafayette. Now prepare for a shock—this deluge of information came from the City of Lafayette Convention & Visitors Commission. How unlike their Austin counterparts who, when they did put out a music brochure, not so long ago, used stock photos, not one of which was of an actual Austin musician.

◆ Parenthetically, I can't help wondering what kind of municipal tape Austin would come up with to represent the music scene. Scary thought, huh? Willie, Jerry Jeff, Ray & friends would be my guess. Obviously nobody's fools, Lafayette commissioned Swallow

Records to do it for them, but then there's no equivalent here.

◆ The quality and structure of Lafayette's festivals are impressive enough—this month's Festival de Music Acadien (15th-17th), has downtown street stage (Beausoliel and Nathan & The Zydeco Cha-Chas), park (DL Menard & The Louisiana Aces, Steve Riley & The Mamou Playboys, Balfa Toujours and many more) and theater (Zachary Richard and Christie Guillory) events, along with accordion, fiddle, Cajun dance workshops à la Texas Folklife Resources, which shows up that idiotic Aquafest/Sixth Street Festival headbanging. The real kicker, though, is that all this, also April's Festival International de Louisiane, is free, as in **FREE**. Austin musicians may think they've spotted the catch, so I must add that, believe it or not, the performers, all locals—"We never have outsiders, that's not what it's all about," I was told—get paid their full going rate.

◆ The City of Lafayette doesn't actually put these shows on, but it by God sponsors and supports them, in word and deed. You wouldn't believe what they're willing to do for me as and when I get there, but, hospitality-wise, well, they've already bought me more drinks than the City of Austin in six years.

◆ A fifth the size of Austin, Lafayette has about 100,000 people, a small university, no state offices and no flashy hi-tech industrial base. Also, in sheer quantity, it has far fewer musicians and venues, but what they have they take more than five times as seriously. **JC**

WAYNE HANCOCK

For the record, Hancock says that Alvin Crow came up with Wayne 'The Train,' a pretty good nickname because it evokes one of his primal influences. During his troubled liaison with Ray Benson of Asleep At The Wheel, of which more later, Hancock was touted as an avatar of Hank Williams, but his style comes from a place between Jimmie Rodgers and Williams, harking back to the one and anticipating the other. Significantly, he calls his band The Honky Tonk Brakemen. Ever since he first arrived in Austin in 1991, Hancock has riveted real country buffs with his atavistic, timewarp hillbilly voice, that seems utterly unaffected by anything that's happened since 1953.

◆ The burning question, of course, has always been, where does it come from? The answer is from his parents—not that they were hillbillies, far from it. Hancock's father was a design engineer for top secret military contracts, but he was 44 when Wayne was born in 1965 and his musical tastes harked back to the 40s. "The whole family used to sing together on car trips, my Dad and Mom, and my sisters, had pretty good voices, and we sang the stuff they grew up with, and that's how I learned to sing, where I got my influences." Point is, there were an awful lot of long car trips. Hancock was born in Dallas, but, his family constantly on the move, he was in a different high school, usually in a different state, for every grade.

◆ Hancock thinks he was five when he started developing a taste for hardcore country, nine when he learned to play two chords on a guitar, 11 when he started writing songs ("I was tired of listening to trash") and jamming and 15 when he first sang in public. However, any aspirations he had went on hold while he learned how to kill people—leaving high school in Kilgore, Texas, he joined the Marine Corps. "Lots of fun. I recommend it. The Corps got me ready for Austin."

◆ After six years in the Marines, Hancock "got very drunk for the next several years," at one point winding up in Nashville. "I thought was the place. It wasn't the place. I really hated it, still do, got disgusted and left. Didn't do any music for a year after that." Winding up as a grease monkey in Victoria, Hancock planned to reenlist, "but the Corps didn't want me." Hitting bottom as a trash collector in a West Dallas project, he first refused a lift to Austin, then ten minutes later, after a shooting in the next door apartment, packed everything he owned and accepted it.

◆ "The first thing I did in Austin was open for Rusty Weir. I just happened to show up at the right time and they didn't have anyone else. I got paid \$10 and met TJ McFarland. I didn't have anywhere to live, but TJ let me stay with him and taught me a lot. I mean I didn't know my ass from a hole in the ground, I'd just get up and sing, wouldn't say 'hello' or 'goodbye,' wouldn't even look at the audience. Course, my experience was playing juke joints in East Texas where I didn't look out unless I was looking for trouble because somebody'd decide I was looking at their girlfriend and want to fight."

◆ After bouncing round Austin, playing at The Broken Spoke, "some nights I might make \$2," and Henry's, "which got me kicked out of the Spoke," Hancock, with no legal representation, "I was stupid and gullible enough to believe them," signed a management deal with McFarland and Ray Benson. "Shook my world pretty damned bad," he says, recalling a tour with Asleep At The Wheel when he was paid \$50 a week and, hotel rooms not being included, had to sleep on the bus, though, as he spent much of this period sleeping in his car, this might be seen as a step up. "I was very near doing something I'd regret for the rest of my life, but about that time Sue Foley came along. If it wasn't for her, I'd probably've spent the rest of my life in jail." With more business experience, Foley looked at his contract and called in a lawyer. "He cut me loose with one letter. My advice about Ray Benson is stay away from him. Almost pretty much ruined my career."

◆ With a bunch of Austin bridges in flames behind him, Hancock regrouped down the freeway and now calls himself a San Marcos act. "Hell, I don't care if I never play in Austin again. We're just getting to where we can get \$500 a man playing clubs and weddings in Houston, Dallas and San Antonio, and you can't make that in Austin." Appropriately, his first CD, after two tapes, one of which was only ever sold from the stage, is being released by a San Marcos based label.

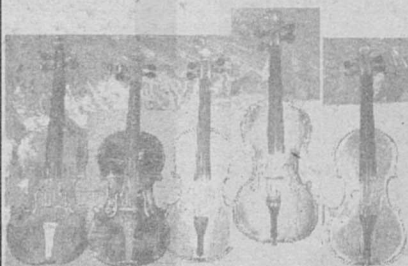
◆ When Hancock replaced Jimmie Dale Gilmore in **Chippie**, he met and worked with Lloyd Maines, and on **Thunderstorms And Neon Signs** (Dejadisc, DJD 3221) the two men have found their equals, talents worthy of each other. I'd go as far as to say that the album's worth buying just to listen to the sheer beauty and brilliance of Maines' production work, but, of course, there's a lot more to it. Emulating 40s country bands and recording styles, Hancock and Maines, working without drums, cut the album pretty much live, with few takes, usually only one, no overdubs and all the instruments out front with, but never swamping, the vocals, in other words, nothing the band couldn't reproduce on stage. Hancock's usual trio members Ric Ramirez bass, Bob Stafford guitar and, on *Summertime*, the only cover, featuring Hancock's sister Rebecca Snow, trombone, are supplemented by frequent sidemen guitarist Paul Skelton (Cornell Hurd Band), Sue Foley, who can sure deal with Hancock's kind of music, Maines or Herb Steiner steel guitar, playing full chords 40s style, Kevin Smith bass and Stan Smith clarinet. If *Poor Boy Blues* sounds more than a little derivative, it's the first song Hancock ever wrote, when he was 11, but his other 12, notably the title track, *Cold Lonesome Wind*, *No Loving Tonight* and *Friday And Saturday Night*, are solid throwbacks to real honky tonk songwriting.

◆ I can't recall ever seeing a liner note by Joe Ely before, but on this album he's quoted as saying, "(He) paints a picture of Hillbilly Heaven as perfect as can be painted . . . Wayne Hancock is the real deal." That about says it. **JC**

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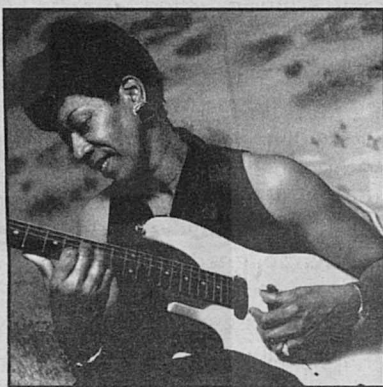
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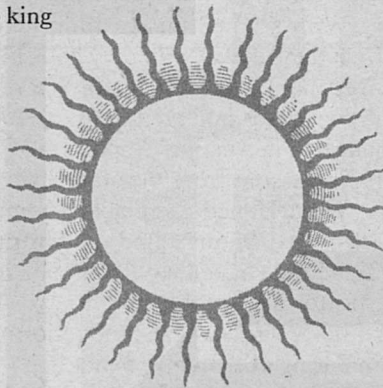
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HONEST JOHN'S SMOKING SECTION



Give me a hand here, guys. I've read the opening of *Chronicle* music editor **Raul Hernandez's** review of Willie Nelson's **Classic & Unreleased** triple CD box set over and over, frontways, sideways and backwards, parsed it, deconstructed it, held it up to the light and translated it into three foreign languages, and I still can't make any sense out of it. This is how it goes; "Many would say that Hank Williams is the single greatest figure in country music. Others would have Patsy Cline ascending the throne. Still others, Bob Wills. Fact is, Willie Nelson gets that honor." Now, of course, we can instantly discard the preposterous, superficial notion that he simply means what he seems to be saying, because nobody's that stupid, are they? Assuming then, that Hernandez is not a complete ignoramus about country music who should be permanently barred from writing about it, as we must because otherwise he wouldn't, surely, be the *Chronicle's* music editor, there must be some hidden meaning here. However, I freely confess that it's too cryptic, too enigmatic, for me to decipher, so I'm hoping one of you can figure it out. Jeez, I wish Hernandez had let Lee Nichols write a straightforward, comprehensible review instead of handing us this esoteric brainteaser.

◆ The people have spoken, or at least such of them as fill in ballots, and while one could read much significance into Bruce Todd being voted Best Public Servant in the *Chronicle's* Best of Austin poll, the result I really take exception to is Taco Bell topping Best Meal Under \$5. Even if my religion didn't bar franchises, there are many places that leave Taco Bell for dead, and, as a public service, I want to pass on the one that's most useful to music lovers—**Star Seeds**, a former motel coffee shop at 3101 N I-35 that's open 24 hours a day, seven days a week. Our favorite is the \$4.95 Spinach & Cheese Omelette which a) tastes great and b) is colossal.

◆ While we're round the *Chron*, some of you may be vaguely curious to know what became of **Ed Ward** and the answer if that he has a radio show in Germany that Larry Monroe refers to as his Berlin franchise, it being called *Blue Monday*. Larry also tells me that I should mention that there's not much point sending CDs to another Berliner, **Wolfgang Doebling**, who's listed in MCT's Texas-friendly DJs list, on account of he don't play them, ever.

◆ A couple of nice additions to anybody's Nashville bashing vocabulary. A disaffected Music City resident recently wrote me, mentioning, en passant, **Music Rowbots** and also sent a copy of *Nashville Scene*, the local weekly, in which the new generation of country artists were referred to, not altogether disparagingly but we can change that, as **Jiffy Rubes**. The paper had a great feature in which readers were invited to complete the phrase "You are so Nashville if . . .," and among the best music orientated ones (actually my fave was "your congregation is referred to as the studio audience") were "you wait on tables at Shoney's and have a record deal," "you've ever shown friends a country music video and said 'See, there's my hand,'" "you think every black musician you see is one of the Wooten Brothers," "your hair is longer than your wife's," "your church now features a songwriter's night," "you think Barbara Mandrell really loves you," "you cowrite with Don Schlitz" and "you've shushed someone at the Bluebird." A few of them make me suspect that Austin and Nashville have more in common than one might think: "you listen to 103.3 KDF and really think you are on the

cutting edge," "you move here from LA or NY to escape crime, pollution and earthquakes—then whine about the city's lack of a real NY deli, Spago's or Saks," "you think the *Scene* is a radical newspaper," "when you call your agent, the person on the phone answers: Mama, it's for you," "you come by car and leave by Greyhound," "you remember when Summer Lights was free—and profitable."

◆ In more than one review this month, I found myself having trouble with vocal harmonies, which seem to be a marked studio fashion trend these days, and was reminded of something **Ed Miller** once said after a Christmas time Chieftains concert. Numerous Austin stars joined them for carol singing and Ed remarked, "It was amazing. All my favorite musicians in Austin were up there and I suddenly realized what technically rotten singers they all are."

◆ One thing I've never been able to figure out is how to cover **Austin Music Network's** programming, which takes up an entire weekly booklet, and sort of envy the *Statesman's* regular coverage. One thing for sure, they have a way with eye-catching headlines. Recently, when a high spot was a **Jesse Taylor** set, they drew attention to it with 'Lubbock Axeman Taylor Hits Studio With Bone.' Ouch.

◆ And talking of television shows, in fact another one with Jesse, at a recent Austin City Limits taping, when **Joe Ely** was showcasing his new album along with Dutch flamenco guitarist **Teye** who features prominently on it, there was some kind of technical hitch, so Joe filled in with older material while they sorted it out. One onlooker, not totally enchanted with Joe's new direction, remarked, "Nice to see Joe remember that he's Joe Ely, not Tish Hinojosa." Teye reminds me of a piece of very sound advice my father gave me when I were but a lad, which is that people who only use one name are almost invariably charlatans.

◆ A postscript to the editorial feature on Lafayette, and yet another feather in that fine city's cap, is that, as I'm told by Danny Young, it's home to the one and only rubboard manufactory in the world, **Champagne Ironworks**.

◆ Singles, 45 rpm variety, tend to dribble in so slowly that I never know what to do with them, especially as I can't even play the damn things at the moment. Anyway, just so I at least mention those that have come along in the last period of time, those of you who still favor 7 inch vinyl might want to look out for **Sean Mencher & His Rockin' Guitar** *When You Smile/Comanche Moon*, original instrumentals by High Noon's guitarist, on which he plays all the instruments, from Goofin' Records, PO Box 63, 01601 Vantaa, Finland; **Martí Brom & Her Jet Tone** *Boys Don't Stop/Dirty Dog*, two rockabilly songs, one by Chris Miller, the other by T & B Wulfmeyer, recorded live to two track as the debut release from Jet-Tone Records, 2900 W Anderson Lane #20-216, Austin, TX 78757, a 45s label headed by Sean Young and Kevin Smith of High Noon; and **Kathy Murray & The Kilowatts** *Spell It Out/Soul Shake*, two blues songs, one original, the other by Myra Smith & Margaret Lewis, from Atomic Jukebox Record Co, PO Box 47655, San Antonio, TX 78265. Mencher's *Comanche Moon* is also on Freedom's **True Sounds Of The New West** compilation (see Reviews), as is *Spare Me The Details*, an original by **Charlie Burton & The Texas Twelve Steppers**, also available on a single from Loss Lieder Records, PO Box 49405, Austin, TX 78765, but I've misplaced my copy, so can't offhand tell you what's on the other side.

◆ The **Acoustic Music Festival** is soliciting acts for the 6th go round. Send tape/CD + bio + \$4 to: Austin Acoustic Music Festival, PO Box 4865, Austin, TX 78765 by 9/11.

◆ Last month's issue marked the end of MCT's sixth year, this one the beginning of the seventh, either one of which I suppose are things I ought to make some kind of a deal out of, but, as happens every year, I couldn't figure out whether alpha or omega is the more significant and let both of them go by. Anyway, just thought I'd mention it. Guess I'll wait for the 100th issue to make a splash, which shoves the whole problem safely into the future.

SEPTEMBER BIRTHS &

- 1st **Boxcar Willie** • 1931, Sterratt
- Archie Bell** • 1944, Henderson
- Charlie Robison** • 1964 Houston
- 2nd **Johnny Lee Wills**
• 1912 Limestone Co
- 3rd **Clyde Hurley** • 1916, Fort Worth
- Lefty Perkins** • 1917, Clarksville
- Hank Thompson** • 1925, Waco
- Freddie King** • 1934, Gilmer
- Knocky Parker** † 1986
- 4th **UP Wilson** • 1935, Louisiana
- 5th **Phil Baxter** • 1896, Navarro County
- Legendary Stardust Cowboy**
• 1947, Lubbock
- Dan Del Santo** • 1951, New York
- George Enslie** • 1948, Houston
- Paul Orta** • 1957, Port Arthur
- Mark Chesnutt** • 1963, Beaumont
- Gary Myrick** • 19??, Dallas
- Ernest Tubb** † 1984
- 7th **Buddy Holly** • 1936, Lubbock
- Erik Moll** • 1948, Wisconsin
- 8th **Jimmie Rodgers** • 1897, Mississippi
- Milton Brown** • 1903, Stephenville
- James Earl Clay** • 1935, Dallas
- 9th **Arlie Carter** • 1911, Lexington
- Ella Mae Morse** • 1924, Mansfield
- Billy Preston** • 1946, Houston
- Tex Owens** † 1962
- 10th **Prince Lasha** • 1929, Fort Worth
- James Polk** • 1940, Yoakum
- Rosie Flores** • 1950, San Antonio
- 11th **Leon Payne** † 1969
- Curtis Jones** † 1971
- 12th **Alger 'Texas' Alexander** • 1900, Leona
- Kenneth Threadgill** • 1909, Baytown
- George Jones** • 1931, Saratoga
- Barry White** • 1944, Galveston
- Christine Albert** • 1955, New York
- Charles Brown** • 1922, Texas City
- 13th **Gene Roland** • 1921, Dallas
- 14th **Don Walser** • 1934, Brownfield
- 15th **Jimmy Gilmer** • 1940, Illinois
- Billy Joe Shaver** • 1941, Corsicana
- Vernon Dalhart** † 1948
- David Hammond** • 1956, Arizona
- Beaver Nelson** • 1971, Oklahoma
- 16th **Joe Reisman** • 1924, Dallas
- Little Willie Littlefield** • 1931, Houston
- Will Indian** • 1953, New York
- Terry McBride** • 1958, Lampasas
- 18th **Lefty Perkins** † 1984
- 19th **Bill Neely** • 1916, McKinney
- Son Geezinslaw** • 1942, Austin
- 20th **John J Erby** • 1902, Fort Worth
- Butterball Harris** • 1929, Sharp
- Bobby Rambo** • 1941, Dallas
- Sarah Brown** • 1952, Illinois
- Karl Marx Farr** † 1961
- 21st **Ted Daffan** • 1912, Louisiana
- Ronna Reeves** • 1967, Big Spring
- 24th **John Carter** • 1929, Fort Worth
- ZZ Hill** • 1935, Naples
- Eddie Torres-Garcia** • 1939, Seguin
- Wayne Henderson** • 1939, Houston
- Eric Taylor** • 1949, Georgia
- 26th **David Frizzell** • 1941 Corsicana
- Ingrid Karklins** • 1957, Illinois
- Doug Supernaw** • 1960 Houston
- Good Rockin' Robinson** † 1975
- 27th **Meatloaf** • 1947, Dallas
- Johnny 'Peanuts' Wilson** † 1980
- 28th **Country Johnny Mathis** • 1933, Maud
- Willie 'Jitterbug' Webb**
• 1941, San Antonio
- Tomas Ramirez** • 1948, Falfurrias
- CJ Chenier** • 1957, Port Arthur
- 29th **Redd Harper** • 1903, Nocona
- Gene Autry** • 1907, Tioga
- Bill Boyd** • 1910, Fannin County
- Derwood Brown** • 1915, Stephenville
- John Carter** • 1929, Fort Worth
- Joe 'Guitar' Hughes** • 1937, Houston
- Alvin Crow** • 1950, Oklahoma
- Guitar Slim Green** † 1975

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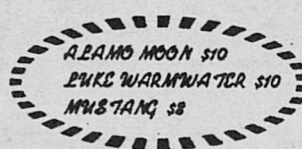


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TRUE SOUNDS OF THE NEW WEST

(Freedom, CD, FR1007)

Never rains but it pours, eh? Two compilations of Austin (sort of, but we'll get to that) country music hit the streets in the same month, after weeks of sordid rumors about nobbling. Though there are significant conceptual differences between them, as measured by the fact that, from a finite field, they only share four acts, Libbi Bosworth, Bruce Robison, The Derailers and Roy Heinrich (but no repeats), they nonetheless lend themselves to comparison and contrast.

Tom Clifford (Atlantics) and Matt Eskey (Mojo Nixon), who put together **TSNW**, taken first, I should say, because I got it first, have mild regional aspirations, so alongside Austin area artists (Wayne Hancock, High Noon, Dickie Lee Erwin, Chris Miller, Clifford himself, Charlie Burton & the Texas Twelve Steppers, Marti Brom, Brandon Wayne & The Widowmakers, Jamie Lee Bradford and Josh Arnson), are bands from Houston (The Hollisters) and New Orleans (The Wild Peyotes), plus ambiguous ex-Austinites Bosworth (now in Nashville) and High Noon's Sean Mencher (now in Maine). Clifford and Eskey relied on previously recorded material for their 17 tracks, but while some (Hancock, Robison, Derailers) is already available, most is unreleased, from imports or singles, in Mencher's case, an import single (his Merle Travis style instrumental *Comanche Moon*).

Rob Patterson, of the *Chronicle*, stuck closer to home for **ACN**, a title which displaced the working A Town South Of Waco, evoking the famous **A Town**

AUSTIN COUNTRY NIGHTS

(Watermelon, CD/cassette, 1039)

South Of Bakersfield series, and which I think sucks, but allowed himself a certain temporal leeway to include not only Bosworth but Mary Cutrufello, now Houston based, to reunite the defunct Wagoneers and to invent Area Code 512 (Champ Hood, Gurf Morlix and Casper Rawls *Waltz Across Texas*), with Dale Watson, Cornell Hurd, Ted Roddy, Don Walser and Charlie Robison taken from the active list. Patterson also had a budget, which allowed him to bring all 13 of his bands into the same studio and record brand new material from scratch.

So there you have it. Both albums include many artists, songs and performances I admire and neither has anything I actively dislike, which makes this a tough call. **TSNW** is the more grassroots, its four extra cuts compensating for the fact that there are some fairly obscure people on it, and it has a more open definition of country than the more polished, local star packed **ACN** rockster version, very much a la mode de Continental Club. Make of it what you will, but five tracks on **TSNW** are drum-free, none on **ACN**. In fact, Wayne Hancock was dropped from **ACN** when he refused to record with drums.

Well, as Rob Patterson was quoted as saying, when he found out about his rivals, it's not like any of these guys (notice how few women they can muster between them?) are exactly overexposed. Buy one, buy the other, buy both, the only way you can go wrong is by buying neither. **JC'**

TEXANS LIVE
FROM MOUNTAIN STAGE

(Blue Plate, CD, BPM-304CD)

Disregarding the feeble brackets, Texas Tornados crowd-pleasing-by-numbers *Is Anybody Going To San Antone* and Lou Ann Barton's listless *Shake Your Hips* opening, and Asleep At The Wheel's lame Bob Wills impression on *Miles And Miles Of Texas* closing, there's some very fine, if obvious, stuff on this 13 track collection from the famed West Virginia Public Radio live roots show, which takes pride in its diversity. Things get rolling with Ray Wylie Hubbard's *Portales*, featuring Tim O'Brien on mandolin, then Kelly Willis, charming with Marshall Crenshaw's *Whatever Way The Wind Blows*, and actually enunciating. Sara Hickman has to tell us first what *Shadowboxing* is about, God, that woman irritates me, but is followed by Jimmie Dale Gilmore with the amazing Norwegian guitarist Geir Sundstøhl and Butch Hancock's *Just A Wave*, Townes Van Zandt with *Buckskin Stallion Blues* and Billy Joe (and Eddie) Shaver with *Georgia On A Fast Train*. Then comes the single best reason to buy this album, Joe Ely playing *I Had My Hopes Up High* solo. Having read rave reviews from places like Chicago, I once asked Joe why he never plays solo in Austin. He said, "Because the band doesn't like me making money without them," and I still don't know if he was joking. Tish Hinojosa is a little OTT with *Esparete*, Marcia Ball does a sturdy *St Gabriel* and Guy Clark is Guy Clark on *She Ain't Goin Nowhere*. Ely aside, no real surprises or discoveries, though Mountain Stage has put on a lot of Texas artists who could use a boost rather more than this play safe lineup. **JC'**

WATERMELON SAMPLER Vol 1

(Watermelon, CD, 1038)

Ecclecticism may be a debatable virtue in a record company, but one in which Watermelon delight and in which they, at least, can take a certain justifiable pride. Showcasing their now extensive catalog, the 21 tracks embrace Webb Wilder, Timbuk 3, Alejandro Escovedo, Steve Young, Tish Hinojosa, Darden Smith, Katy Moffatt, Vince Bell, Hamilton Pool, Iain Matthews, Maryann Price, Don Walser, Austin Lounge Lizards, Threadgill's Troubadors, Monte Warden, Santiago Jimenez Jr, The Setters, The Silos, Omar & The Howlers, Carla Olson and Julian Dawson, and if you can see a pattern in that little lot, you're sharper than I am. **JC'**

KRIS KRISTOFFERSON
A MOMENT OF FOREVER

(Justice, CD/cassette, JR2001)

Conceivably this picks up dramatically after the first two minutes, but I couldn't bring myself to listen to any more. Even for Kristofferson, the singing is appalling. **JC'**

CHULAS FRONTERAS
& DEL MERO CORAZON

(Arhoolie, CD, 425 and Brazos, VHS/PAL, BF-104)

Two of the finest music documentaries ever, made twenty years ago by Les Blank and Chris Strachwitz, celebrating, respectively, the South Texas cantina tradition and the love and drinking songs that Flaco Jimenez calls "the heart and soul of conjunto music," probably need little introduction or comment. **Chulas Fronteras** (Beautiful Borders), which takes up 15 tracks on the combined soundtracks CD, leans heavily on political commentary, notably Willie Lopez's *Rinches De Texas* (The Texas Rangers), *Corrido De César Chavez* and Doug Sahm's bilingual *Chicanos*, and features Lydia Mendoza, singing her enduring 30s hit *Mal Hombre* and *Pero Hay Que Triste* in a rowdy Galveston club, two Narciso Martinez instrumentals, Los Pingüinos del Norte, both Flaco and Santiago Jimenez and Los Alegres de Terán. **Del Mero Corazón** (Straight From The Heart), has nine CD tracks, featuring Andrés Berlanga, Conjunto Tamaulipas, California's Chavela Ortiz, one of the few female accordionists and conjunto leaders ever, and Little Joe & La Familia (*Las Nubes*). Fine as the CD is, I can't help thinking that it's rather redundant when you can get both films on one video tape. Either way, for instance, you can listen to Lydia Mendoza, but only the film lets you watch her making hog's head tamales. **JC'**

ELDER ROMA WILSON
THIS TRAIN

(Arhoolie, CD, 429)

As he was born in 1910, it doesn't take much to work out that Wilson is now 85, though a mere lad of 84 when most of this gospel album was recorded, and he's quite simply the best harmonica player I've ever heard, just flat out phenomenal, and pretty good at singing, testifying and toe-tapping too. Five solo tracks, of which *This Train Is A Clean Train*, with terrific effects, and *My Lord's Gonna Move This Wicked Race* are the knockouts, are followed by six much bluesier ones, recorded in a Detroit record store in 1948 with Wilson's then very young sons on additional harmonicas, including another version of *This Train*. Then come three acapella tracks, two, including the powerful *I Don't Care What Skeptics Say*, with his wife, the third solo, after which Wilson gets the harp out again for four more solo cuts, of which *Motherless Children* is absolutely wonderful, as is the sermonette before *Amazing Grace*, the 20 tracks closing with two more songs, including yet another *This Train*, accompanied by Wilson's congregation of Johnson's Chapel, Abideen, Mississippi. If you can imagine Rory McLeod catching religion, becoming a minister in the Church of the Living God and just getting better and better for 50 years, you may get some notion of just how extraordinary Wilson is. Fabulous album. **JC'**

WAYNE TOUPS & ZYDECAJUN
BACK TO THE BAYOU

(Swallow, CD/cassette, SW-6124)

You can tell from the first bars of each song what to expect Toups himself signals the basic problem. Quoted in the liner notes, he remarks, "I play Cajun music of the future with a Southern rock feel," but he gives himself far too much leeway with his own blueprint, and about half the tracks are straightforward, heavy-handed Southern rock, a genre which, it seems, not even the addition of rocking accordion can redeem. Sometimes, indeed, you'd be stretching to describe them as 'Southern rock with a Cajun feel.' When he falls back towards his primal zydeco influenced cajun boogie, as on *I Saw Johnnie Dance*, *Old Fashioned Two Step*, *Oh What A Night*, *Un Autre Biere*, *Ma Belle*, *Rockin' Saturday Night* and DL Menard's *The Back Door*, things look up considerably, though the rock drumming is always too far forward in the mix. The muscular Toups—love to see him and Alvin Crow arm wrestle—is a high energy player and, if no Zachary Richard, a better singer than most accordionists, but what might, in fact does, work in a jam-packed, beer-sodden, dance-crazed club rarely translates well on record. The album title refers to the fact that Toups is back on a Louisiana label after many years with Mercury, but he only seems to have made it halfway home. **JC'**

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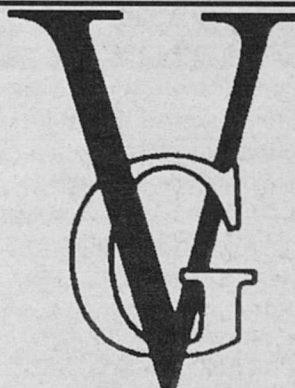
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ERIC TAYLOR
ERIC TAYLOR

(Watermelon, CD/cassette, 1040)

One gets so used to artists of every kind, talent and untalented, whether they're on a label or no, putting out a new CD, willy nilly, every couple of years, that it comes as something of a shock to realize that Taylor, originally from Georgia, has maintained his ranking among the Great Texas Songwriters—in Houston he's long been The Man—on the strength of one album, and that released in 1981. **Shameless Love**, an LP from Featherbed Records (on which Nanci Griffith's first album also appeared), one of my favorites since Wes McGhee turned me on to it in the early 80s, featured James Gilmer percussion and John Hagen cello (also Griffith supporting vocals and Gurf Morlix bass) and, plus ça change, they reappear on the reprise, which I'd like to call long-awaited, but, without wanting to worry Watermelon, last time I talked to Taylor, after 14 years, he was getting close to selling out the original pressing. Taken on its own, the new album, which shares only *Hey Little Ryder* with the first, is very fine, 12 impressive, intense and intelligent storytelling songs well produced by Mark Hallman and Iain Matthews, with a cast of thousands, including Michael Ramos, Glenn Fukanaga, Kris McKay, Elias Haslanger, Rafael Gayol, Robert McEntee, Gene Elders (one of those exceptional players you don't even have to check the credits for), Denice Franke, Bradley Kopp, Ted Roddy and Betty Elders, not to mention longtime admirer Lyle Lovett contributing supporting vocals to a couple of songs, though under any circumstances I'd loath the cackling laugh (credited yet) at the very end. However, familiarity with the first album does create some problems. The most obvious difference between the two is that while six players, including supporting vocalists, were the exception on **Shameless Love**, they're the norm on **Eric Taylor**, and I can't help wishing that Hallman and Matthews had backed off more than a little, both as producers and vocalists. Comparing the albums, one might well, especially given his history of alcohol and drug problems, assume that Taylor's voice had simply deteriorated over the last 14 years, but, having heard him sing during the period the album was being recorded, I know this isn't so and am somewhat at a loss to explain he sounds that way. A very fine album in many ways, but compared to its predecessor, a striking proof of the maxim less is more. **JC**

LINDA LOZANO
HALFWAY HOME

(self-released CD)

Originally from Dallas, living on the West Coast for many years and now based in Austin, a move signalled by the opening *Halfway Home* and the closing *Leaving LA*, Lozano has a very powerful, full, deep and confident contralto, and can write a very fine song, though she doesn't appear to have written quite enough of them to justify a 14 cut album, which could easily afford to lose a few tracks. Still, if some of the songs fail to register, she scores heaving on others, notably *Halfway Home*, *Angel*, *I'm The One*, *Gone Too Long*, *Leaving LA* and, particularly, *Take You Down*. However, there is a problem with this last, which should be the album's clear standout, and that's a curious little vocal idiosyncrasy, where the climatic "down" comes out as "diyiyown," which doesn't bother me none, but drives some people up the wall. Still, if Lozano, whose name is beginning to pop up on the local coffeehouse circuit, still only has six really good songs, that's six more than most and even her less successful ones are better than many people's best. If she's put out rather too much album for her own good, she's well worth checking out. **JC**

KIERAN KANE
DEAD RECKONING

(Dead Reckoning, CD, DR001)

Kane used to be half of The O'Kanes, a rather dull sub-Everlys 80s Columbia duo, who, I may add, were very dull to interview, but is now out on his own and one of the partners, with Kevin Welch et al, in this outlawish, by Nashville standards, label, though they're still Nashville enough to credit *Ramblin' Man*, one of the two covers, the other being Buck Owens' *Love's Gonna Live Here*, as being by Hank Williams Sr. Kane has a fine, soft edged voice, and, like all Dead Reckoning artists, has the invaluable asset of the house musicians, drummer Harry Stinson, who teamed with Kaplan on the fine production, fiddler Tammy Rogers, Mike Henderson on electric and National steel guitars, Fats Kaplan playing accordion on a couple of tracks, Don Heffington on various fancy percussion things, including bodhran, and so on, with guests like Emmylou Harris, Lucinda Williams and the Norwegian duo Somebody's Darling harmonizing. He can also write a pretty good song, with *Bell Ringing In An Empty Sky* and *Je Suis Tres Contendre* perhaps the best of the nine on offer. However, the whole somehow manages to be something less than the sum of its estimable parts, pleasant, indeed very pleasant, but lightweight. **JC**

DAR WILLIAMS
THE HONESTY ROOM

(Burning Field/Razor & Tie, CD, RT2816)

Some time ago, I mentioned, with perhaps cynical amazement, a singer-songwriter who managed to be in his 20s and have something new to say at the same time. Shortly after, Charlie Hunter of Young/Hunter Management sent me a CD with a note saying "I know exactly what you mean, but check this out." Enclosed, of course, was this album, well, actually it was an earlier version (this is the third, it was first self-released, then put out in conjunction with Waterbug) to which two more tracks have now been added, and while it's been around one way or another for a while, Williams is playing her first Austin gig this month (Cactus Cafe, 13th/14th), thus a nifty, if belated, opportunity to tell Charlie that he's absolutely right about his client—she may only be 27 but, the cringe-worthy title notwithstanding, does have something new to say and says it with style and grace. With a very pretty, attractively breathy voice, Williams is very much the kind of songwriter who, like Butch Hancock or Betty Elders, would, in another era, have been a poet. In a *Performing Songwriter* interview, she cited William Carlos Williams as a prime influence (she also inveighed against 'journal-entry' songs, bless her), and her lyrics seem clearly informed by his imagist poetics, filtered through her own intelligence and wit. The most obvious examples of the tension she creates between words and underlying subject are *When I Was A Boy*, brimming with mundane, familiar detail while arguing for gender-neutral childhood and *The Babysitter's Here*, a young woman at the crossroads as observed by an happy, uncomprehending child. Williams is particularly good at rites of passage, including death—*Alleluia* is a punk's account of heaven, ie hell—and suicide (*Mark Rothko Song*). Apparently, she's now hooked up with Joan Baez, which is a bit of a worry, but she and her debut are well worth checking out. **JC**

WYCKHAM PORTEUS
LOOKING FOR GROUND

(Bohemia Beat, CD, 0006)

Vancouver meets Austin with mixed results. Porteus is, I gather, well known in his native Canada, but came to Texas to make an album which, if it has flaws, is still, thanks to the strength of his 13 original songs, very impressive. His voice can be reminiscent of Robert Earl Keen, as also some of his lyrics (particularly *This Land* and *Seven Years*) at other times there are echoes of Guy Clark, Prine and Hiatt, but Porteus creates his own identity with striking imagery and melodies and a gift for phrasing. That is when he's given room to maneuver. Produced by Jimmy LaFave, the album features Night Tribers Stewart Cochran piano and Randy Glines harmonica, Gene Elders violin, Paul Sweeney mandolin, Mitch Watkins atmospheric and acoustic guitars, Ian McLagen B-3, and rather too many harmony vocalists—Michael Fracasso, Christine Albert, Gemma Cochran, LaFave and Julieanne Banks. The latter, of whom only Banks (Apaches of Paris) on *Glory*, really matters, are symptomatic of the overbusiness that all too often clutters up words that, as the spare *3am* and *On A Quiet Night Like This*, demonstrate, manage rather better with barebones support. Most distracting are Dan Smith's guitar and drummer David Bender's heavy-handed sticks. Attempting to be both, it manages to be neither a singer-songwriter showcase nor a rock album,, but Porteus is still a songwriter worth hearing, even if this album could really use a remix. **JC**

TED RODDY
FULL CIRCLE

(Hightone, CD, HCD 8065)

Far be from me to criticize anyone for not knowing what they want to be when they grow up—personally, I haven't the foggiest—but, even in a diverse and eclectic musical environment, Roddy is notorious for his lack of direction, or rather, multiplicity of directions, which comes to much the same thing. At one point he used two different names, Teddy & The Talltops and Ted Roddy's Honky Tonk DeLuxe, for the same band, a device intended to resolve an equivocal melange that was rather spuriously dubbed rockabilly and notify people whether he was going to be playing blues or country. Since then, he's also moved into lounge music, fronting The Naughty Ones. Not too long ago, he blew off a recording project because he changed his mind at the last minute about what kind of record he wanted to make, but while he actually got to the studio this time, neither he nor producer Bruce Bromberg seem to have had any clear concept of what they were about. Charging off in all directions, a spin doctor might call this album diverse, but a better word is unfocused. Roddy has a great velvety baritone and blows mean harmonica, but he seems unable to integrate his musical dichotomies into any meaningful, or at least arresting form. **JC**

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BIG SANDY & HIS FLY-RITE BOYS

SWINGIN' WEST

(Hightone, CD, HCD 8064)

While back Robert Williams, aka Big Sandy, put out a 78 that carried the notation "String Band with Vocals." This kind of loving, detailed devotion to tradition, another example is the line in *Music To Her Ears*, "She makes me feel just like a Town Hall Party star," typifies his approach to rockabilly. Like High Noon, Williams doesn't try to reinvent the music but stays true to the classic style in an informed way that only young or ignorant (but I repeat myself) critics mistake for retro. Still, even among rockabilly diehards it takes more than loyalism to win acknowledgment as America's leading contemporary rockabilly, but Williams is also outstandingly the best, not say most distinctive, vocalist in the genre, is a dab hand with original lyrics and has an equally dedicated and talented band. Over the years, he's been moving back to hillbilly basics, most obviously in adding a lap steel to the standard guitar, upright bass and snare drum lineup, and that tendency is very clear on this album, sympathetically produced by Dave Alvin, which also features Brantley Kearns on fiddle and Carl Sonny Leyland on piano. Less urgent than *Jumping From 6 To 6*, of the 15 tracks, Williams wrote 11, including at least five, *Music To Her Ears*, *My Sinful Days Are Over*, *Too Late To Be True*, *If I Wrote A Song (About Our Love Affair)* and *We Tried To Tell You*, coulda been, should still be but, of course, won't be, jukebox/radio hits. **JC**

JOHN STARLING

WAITIN' ON A SOUTHERN TRAIN

(Sugar Hill, CD, SHCD-3724)

Starling had one of my favorite day jobs—for a while, the eclectic Seldom Scene had to work round the singer-guitarist's schedule as an Army surgeon. Quitting the innovative bluegrass group to go into private practice, he made two solo country albums, *Long Time Gone*, with Lowell George and Emmylou Harris, and this 10 tracker from 1982. Featuring Seldom Scene pedal steel and dobro player Mike Auldridge, New Grass Revival's Sam Bush on mandolin and fiddle and Amazing Rhythm Ace Barry Burton on acoustic and electric lead, rhythm and slide guitars, it's a bit squeaky-clean for my taste, but there's much to admire about it, not least that it opens with Terry Allen's *New Delhi Freight Train*. Starling has a fine, smooth baritone and the support is, of course, remarkable, with an admirable dynamic balance between the electric and acoustic instruments, but while he gets the notes of such lovely songs as Hugh Moffatt's *Carolina Star* and *Slow Movin' Freight Train*, Alan O'Bryant's gospel *The Other Side Of Life* and *Those Memories Of You* and Sonny Throckmorton's title track, just so, he doesn't read them, if you know what I mean. It's as if they're vocal exercises that actually mean anything. Beautiful but empty. **JC**

CASH/LEWIS/PERKINS

THE SURVIVORS

(Razor & Tie, CD, RE2077)

Bastard Germans. Johnny Cash was playing a concert in Stuttgart, and this, mark you, was in 1981, when a Cash concert was far from the chancy business it is now, and, after *Get Rhythm* and before *I Forgot To Remember To Forget*, announced that he'd have some special guests. No kidding. First Carl Perkins joined him on *Going Down The Road Feelin' Bad* and *That Silver Haired Daddy Of Mine*, taking the lead on *Matchbox*. And then came Jerry Lee Lewis. The other seven tracks include Lewis fronting *Whole Lot Of Shakin' Going On* and *Rockin' My Life Away*, and Perkins *Blue Suede Shoes*, but is dominated by four three part harmony gospel songs, *I'll Fly Away*, *Peace In The Valley*, *Will The Circle Be Unbroken* and *I Saw The Light*, which hark back to the famous 'Million Dollar Quartet' recording with Elvis, to which the album title refers. Twenty six years down the road, Cash, Perkins and Lewis can no longer emulate the informal innocence of that extraordinary day in the Sun studio when four Southern boys in the first flush of success traded the songs they were raised on, but instead we get three confident masters, at the peak of their powers, as comfortable with each other as, for instance, Ely, Hancock and Gilmore, revisiting their lost youth. Listening, particularly, to *Peace In The Valley*, this is a concert you can't help wishing you'd been at. **JC**

BUCK OWENS

ON THE BANDSTAND

(Sundazed, CD, SC 6044)

Listen to any album from Owens' 60s heyday, when, as Bill Malone put it, "he created a sound that had the hard edge of honky-tonk and the bounce of rockabilly," and his potent influence on Austin style country music is obvious. Sundazed are reissuing 20 of his Capitol albums on CD, with bonus tracks, plus a new Owens/Don Rich collection. This one, from 1963, features Don Rich, then still primarily a fiddler, showcased on *Orange Blossom Special*, and, on a few tracks steel guitarist Ralph Mooney. One Owens/Rich duet, *Sweethearts In Heaven*, is also one of the two Owens/Rose Maddox duet bonus tracks. Among the 14 tracks are Owens/Rich duets of *Cotton Fields* and *Diggy Liggy Lo*, and *Kickin' Our Hearts Around* which Wanda Jackson wrote specially for Owens. **JC**

THE PICKETTS

THE WICKED PICKETTS

(Rounder, CD, 9046)

Many performers tend to look a little glum, if not actually suffering, in Austin perhaps because they're brooding on the slimness of the pay packet, but some always seem to be happy as pigs in shit, playing their hearts out even if there's only twenty bucks in it, Don Walser, Jesse Taylor and Jerry Giddens being good examples. The most instantly engaging quality of Seattle's The Picketts, whose regular northwest opening act relationship with Jimmie Dale Gilmore has brought them to Austin several times, is their infectious exuberance and enthusiasm—they're having such a good time on stage that it's hard to resist them. Of course, it helps that they're also very hot, and very tight, at country/rock & roll. Christy McWilson, who takes most of the vocals, sharing with snare drummer Blackie Sleep, has a lovely, warm and confident voice, and she and Sleep also write, alone, together and/or with various other band members (all five worked on the excellent *The Older I Get* {"the better I used to be"}), pretty good songs, notable for strong, catchy melodies. Guitarist John Olufs has very nice line in twang, showcasing with an instrumental version of the 1963 pop hit *Sukiyaki*, and doing a great *Ghost Riders* canter on Yoko Ono's *Walking On Thin Ice*, which with Boudleaux Bryant's *Still In Love*, are splendid, if slightly ostentatious, signifiers of the group's musical erudition. Even with 13 tracks, I always feel the album ends too soon, wishing there was more, and you can't fairer than that. **JC**

CATHRYN CRAIG

PORCH SONGS

(Goldrush, import CD, GOLDCD0001)

Not having to listen to mainstream country, I wouldn't go as far as British music writers who, perhaps hysterical with relief and gratitude, lavished five star raves on this album—one fatuously compared it to Steve Earle's latest—but it's either the freshest, most honest country album to come out of Nashville since Earle's, or the most brilliantly contrived and manipulative. However, as it's the first release from the Scottish record store run by Austin music boosters Barclay & John Thompson, I'm inclined to take it at face value. Craig is a Nashville session singer, apparently a very successful one, which I can well believe as she has a lovely voice—imagine Katy Moffatt with a Southern accent (Virginia, to be precise)—but she doesn't totally buy into the local ethos. On the minus side, again like Moffatt, she has a distressing tendency towards co-writing, with Richard Dobson among her many accomplices, and while these songs are all fairly pretty, I can't see that it took two or three people to write them. On the plus, the album's title is strictly accurate, it was recorded on her back porch, direct to DAT, with acoustic instruments, various friends helping out on guitars, dobro, mandolin, banjo, accordion and bass. It's even got crickets—definitely not sanitized. Still, the best thing on the album is when she goes all the way back from Nashville norms, *I Don't Believe It Yet*, sung (and written) solo. Peaceful, undemanding down home folk-country, even if there's no mistaking that the home is in Nashville. Goldrush, 9 Kinnoull St, Perth, Scotland PH1 5EN. **JC**

MERLE TRAVIS

GUITAR RETROSPECTIVE

(CMH, CD/cassette, 8009)

Far as I know, you can't get a variable speed CD player, so add that to the list of CD drawbacks because a healthy chunk of Travis' audience will be trying desperately to figure out how he did it so they can pick along with him. A gifted songwriter (*I Am A Pilgrim*, *Sixteen Tons*, *Dark As A Dungeon*), Travis was, first and foremost, a seminal guitarist, whose technique (using the thumb to maintain a bass rhythm while the forefinger plays syncopated melody on the treble strings) is still dubbed 'Travis picking,' and whose influence can be measured by the fact that such disciples as Chet Atkins and Doc Watson (and High Noon's Sean Mencher) went so far as to name children after him. Born in Muhlenberg County, Kentucky, in 1917, Travis was with Capitol for 23 years but spent his last eight years (he died in 1983) with CMH, for whom he did some of his best work, including rerecordings of his hits that, with his jazz and blues tinged guitar far more prominently featured, were actually superior to the originals. Expanding CMH's excellent overview CD *The Merle Travis Story*, these 20 instrumentals come from several LPs, most notably *Country Guitar Giants*, cut with Joe Maphis in 1979, from which *High Noon*, *Lonesome Road Blues*, *Cannonball Rag*, *Back In The Saddle Again*, *El Rancho Grande*, *I Saw The Light* and *Guitar Rag* were taken. Reflecting his eclecticism, the album embraces Travis' takes not just on country but gospel, Tin Pan Alley pop, blues, Mexican and showtunes in a dazzling display of virtuosity. **JC**

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- 6th **Third Degree**
- 7th **Mad Cat Trio**
- 8th **Spencer Jarmon w/Ponty Bone • The Asteroids (5pm)**
- 9th **Marti Brom & Her Jet Tone Boys**
- 13th **Wayne 'The Train' Hancock**
- 14th **Mad Cat Trio**
- 15th **Leeann Atherton • Mary McCarthy**
- 16th **Los Pinkys**
- 17th **Los Vecinos (6pm)**
- 20th **Wayne 'The Train' Hancock**
- 21st **The Derailers**
- 22nd **Cornell Hurd Band • The Asteroids**
- 23rd **SANTIAGO JIMENEZ JR**
- 27th **Wayne 'The Train' Hancock**
- 28th **Marty Linville, Ray MacCarty & Ernie Durawa**
- 29th **Marti Brom & Her Jet Tone Boys • Mary McCarthy**
- 20th **The Keepers**

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BY JOE BOB BRIGGS, DRIVE-IN MOVIE CRITIC OF GRAPEVINE, TEXAS

STAND BY YOUR SLEAZE

How come all the people who *defend* porno act like they *hate* porno?

You ever notice this?

There's always some guy in a corduroy coat, the professor of Institutional Mediocrity at Wyoming State Technical Institute, and he's being interviewed by Dick Cavett or William F Buckley or somebody, and he says, "The First Amendment protects all forms of speech, including those dirty movies. Of course, I don't *personally* like this material, and I certainly wouldn't want my kids to see it, but it has a constitutional right to exist."

In other words, why does every single person immediately turn into a back-tracking weenie on the subject?

Why wouldn't there be *one* professor, in the whole history of the First Amendment debate, who would say, "I love that Nina Hartley when she does hardcore. I saw her in a three-way one time with Jerry Butler and Ron Jeremy that was, like, *wow!* We need to fight against the prudes who would deny our right to watch this stuff. In fact, I'm going down to Times Square right now. Got any quarters?"

Because porno is bigger than ever, right? They're selling *billions* of porno home videos every year. So there's gotta be *somebody* out there who likes it. Like me. I *like* it. I don't see anything wrong with it. I don't see a dang thing wrong with a tape that has *nothing but sex* on it. Kinky sex, weird sex, perverted sex, *any kind of sex*. When I say, "The First Amendment protects this stuff," *I really mean it*.

I really think those marble-mouth Arizona Iced Tea drinkers are doing more damage to the First Amendment than they're helping. Because the people on the *other* side of the issue know *exactly* what they think about porno. They think it's disgusting, immoral, indecent, illegal, and should be stuck in an iron Dempster Dumpster and dropped into the middle of the Atlantic. So you have these slobbering *wolves* on one side, and when it comes time to fight with em, we've got bald-headed guys with prostate trouble going, "I beg to respectfully disagree."

Let's get *militant* about this stuff.

Let's get some people in there who *like* to watch Teri Weigel nekkid.

Let's get somebody on CNN who thinks Ginger Lynn is God's gift to film—or at *least* knows Ginger Lynn's name, and knows the difference between Ginger Lynn and Amber Lynn.

Let's get somebody talkin about this stuff who has actually *watched Long Dong Silver*, you know what I mean?

After all, Clarence Thomas *is* gonna be hearing this stuff

THE RETURN OF THE TEXAS CHAINSAW MASSACRE

And speaking of great American institutions, it took more than twenty years, but we *finally* have a decent sequel to **The Texas Chainsaw Massacre**, which is, of course, the greatest drive-in movie ever made. All along we thought that Tobe Hooper, the director of *Saw*, was a genius. And he is. He really is. But we completely overlooked the *writer* of *Saw*, Kim Henkel, who not only wrote that movie, but wrote the second greatest movie to come out of

Texas in the last twenty years, **Last Night At The Alamo**.

And now Kim has finally done what he probly shoulda done years ago, and he's become a director himself, and his first effort is **The Return Of The Texas Chainsaw Massacre**, a flick so terrifying and brilliant that it makes the other two **Chainsaw** sequels seem like After-School Specials.

Kim basically kept three things from the original. He kept the house in the woods. He kept the idea of a mutant cannibal family that lies in wait for anybody lost on the highway. And he kept, of course, Leatherface, the chainsaw-wielding, transvestite human-skin-masked legend who inspired every great horror villain of the last three decades, from Jason, to Michael Myers to Freddy Kruger to Jame Crumb.

Oh yeah. One other thing.

He uses that giant meat hook again.

Yuk.

This time, two prom-night couples get lost out on the highway where a creepy redneck named WE roams around in a satanic wrecker, collecting bodies and quoting literature and trapping teenage girls in gunny sacks. When you first meet WE, you think there probly couldn't be a scarier situation than finding this guy staring down over your hood with a flashlight in the middle of the night.

Wait till you meet the rest of his family.

This one has so many completely unpredictable twists that I don't wanna give it away, but it definitely satisfies the first rule of great drive-in film making: Anyone can die at any moment.

There are a couple of scenes in this baby that were almost too intense for *me* to watch—and I've seen 47,000 of these things.

This is the best horror film of the nineties.

Eight dead bodies. Two breasts. Neck-breaking. Sledgehammer to the head. Bimbo on a meat hook. Stuffed state trooper. Woman on fire. Face-licking. Head-stomping. Four motor vehicle chases, with four crashes. Evil stepmother Fu. Meatlocker Fu.

Drive-In Academy nominations for Tyler Cone as the spoiled rich-kid son-of-a-lawyer who gets caught kissing another woman on prom night and says "I can't believe how possessive you are"; Tonie Perenski, as the oversexed, violence-loving girlfriend who thinks there's a remote-control bomb in her head, for saying, "It's just local boys trying to give you a scare, that's all"; John Harrison, as the nerdy dooper; Lisa Newmyer, as the whiny gossipy girlfriend who says "Because I told you. I'm a bitch" and lives up to the tradition of great screamers in this series; Robert Jacks, as a new, improved, more *womanly* Leatherface; Joe Stevens, as the Machiavelli-quoting redneck with a cattle prod and bad teeth who says "Family values have gone straight to hell"; Matthew McConaughey, as the metal-



The house is the same, but Leatherface is bigger, whinier and much more *feminine*, in **Return Of The Texas Chainsaw Massacre**, best horror flick of the year.

legged chest-slicing man of the house who says, "Why are my batteries not charged?"; James Gale as the mysterious body-piercing enthusiast who says "I want these people to know the meaning of horror is that clear?"; Renee Zellweger, as the mousy abused teenager who turns out to be the only one with courage; and writer/director Kim Henkel, for doing it the drive-in way.

Four stars/

Joe Bob says check it out twice.

GREEDY INDIAN CAPITALIST ALERT

The Thunderbird Drive-In theater, on 33rd Avenue on the Tulalip Indian Reservation in Marysville, Washington, has been ripped down so developers can build a bunch of fast-food restaurants, including a "Taco Time," and an Econolodge Motel. The fork-tongued Indians gave out a lame explanation of this being a better use of the space, ever since the reservation became an "entertainment area" with casino gambling and bingo parlors. Sitting Bull wept. Carl and Kate Dobrinec of Edmonds remind us that, without eternal vigilance, it can happen here.

FIND THAT FLICK

Wes Pierce of Orlando: I saw this flick at least over ten years ago on a local cable station. I can only remember a few scenes from it. One scene had a woman walking along the beach and she sees a hand sticking up out of the sand (I don't know if someone was buried under it or not). Another scene had this guy trying to make out with this woman in a pigeon coop. I remember the pigeons were flying all over the place, and the guy started to lift the woman's top when they were interrupted by her sister. The last scene I remember had the same guy shooting up a coffin with a shotgun as the same woman looked on. I remember this scene because blood was gushing out all over the coffin. I think this flick was made in the 1970's. If you can help me out, Joe Bob, I will be forever in your debt.

A video will be awarded to one correct answer each contest (in the event of a tie, a drawing will be held). Send 'Find That Flick' questions and solutions to The Joe Bob Report, PO Box 2002, Dallas, TX 75221.



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 16th Evan & Ivan's Rockin' Bones + Dust Devils
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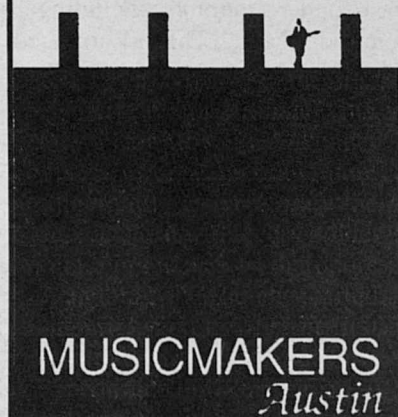
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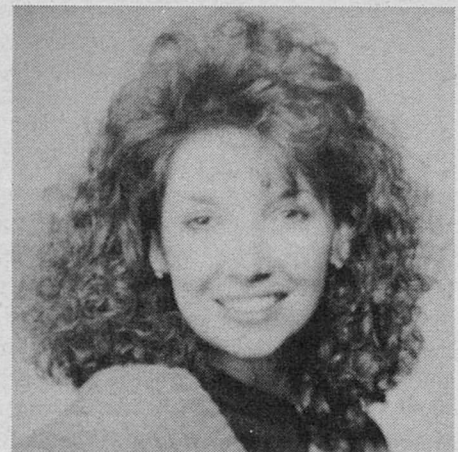
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LIVE MUSIC CALENDAR

JO & DL'S MONTH PLANNER

Not really enough space for thoughtful, incisive previews, so instead, these are the cool sounding shows that we're figuring on trying to get this month.

Thu 7th • A Night Of Reckoning: Kevin Welch + Kieran Kane + Tammy Rogers + Mike Henderson (Continental, 10pm)

Fri 8th • Mary Egan & Lisa Hattersley (Iron Works, 6.30pm); KVRX Benefit: Herman The German + Asylum Street Spankers + Marti Brom & Her Jet-Tone Boys + Million Sellers (Flipnotics, 8.45pm)

Sat 9th • Marti Brom & Her Jet-Tone Boys (Jovita's, 8pm); Betty Elders (Waterloo Ice House (6th), 9.30pm)

Tue 12th • Don Walser's Pure Texas Band (Jovita's, 8pm); Richard Dobson (Cactus Cafe, 9pm); Solo/Studio Sessions: Jesse Taylor's All-Star Revue (Austin Music Network, channel 15, 10.30pm). Lubbock axeman Taylor hits studio with Bone.

Wed 13th • Wayne Hancock (Jovita's, 8pm); Dar Williams (Cactus Cafe, 9pm) + tape Don Walser on Prime Time, 9pm

Thu 14th • Linda Lozano (Mozart's, 9.30pm). See Reviews.

Fri 15th • Jimmy LaFave's Night Tribe (La Zona Rosa, 9pm); Ronnie Dawson (Continental, 10pm). Back to La Zona. Wow!

Sat 16th Eric Taylor (Cactus Cafe, 9pm). See Reviews.

Sun 17th • Austin-San Antonio Accordion Squeeze Off (Bavarian Village Restaurant, 212 W Austin, New Braunfels, 2pm); Druha Trava (Chicago House, 5pm).

Tue 19th • Don Walser's Pure Texas Band (Jovita's, 8pm)

Wed 20th • Charlie Burton & The Texas Twelve Steppers (Hank's, 10pm)

Thu 21st • Derailers (Jovita's, 8pm); Sarah Elizabeth Campbell (La Zona Rosa, 9pm)

Fri 22nd • Cornell Hurd Band (Jovita's, 8pm); Shake Russell & Jack Saunders (Cactus Cafe, 9pm)

Sat 23rd • Santiago Jimenez Jr y Su Conjunto (Jovita's, 8pm); Fiddle Fete: Johnny Gimble + Claude Williams + Brian Marshall (Bates Recital Hall, 8pm); Big Sandy & His Fly-Rite Boys (Continental, 10pm). No idea how this will/can work out.

Sun 24th • Rod Moag & Bob Miller + CTBA Jam (Artz, 5pm)

Tue 26th • Don Walser's Pure Texas Band (Jovita's, 8pm); Studio Selections #1: Townes Van Zandt + Ray Wylie Hubbard + Timbuk 3 + Michael Fracasso + Calvin Russell + Alejandro Escovedo (Austin Music Network, channel 15, 10.30pm)

Thu 28th • Pete & Maura (Cactus Cafe, 9pm); Beppe Gambetta (Chicago House, 10pm)

Fri 29th • John Prine + Subdudes (Backyard, 8pm)

Sat 30th • Los Pinkys + Solid Senders (Habitat For Humanity benefit, Montopolis Drive/Kemp, 5pm); Keepers (Jovita's, 8pm)

THURSDAY 7th

A Night Of Reckoning: Kevin Welch + Kieran Kane + Tammy Rogers + Mike Henderson Continental, 10pm, \$?

Darwin Smith Discovery Incubator, 8pm, \$0

Emily Kaitz & Mary Reynolds Artz, 7pm, \$0

Laughing Dogs + Swiss Navy Flipnotics, 9pm, \$0

Mad Cat Syndicate Jovita's, 8pm, \$0

Rachel Cruz Cafezino, 8.30pm, \$?

Squeeze Box + Hop N Sully + Daniel Bull Chicago House, 10pm, \$3

Threadgill's Troubadors Gruene Hall, 7.30pm, \$0

Tom Dundee Waterloo Ice House (6th), 9.30pm, \$?

Top Twins Cactus Cafe, 9pm, \$0

Alvin Crow Ironworks, 6.30pm, \$0

Mary Cutrufello Broken Spoke, 8pm, \$0

Asylum Street Spankers Continental, 6.30pm, \$?

81/2 Souvenirs Shady Grove, 8.30pm, \$0

Freelance Jazz Quartet Central Market, 6pm, \$0

Jazz Pharaohs Jazz, 8pm, \$0

Maryann Price Elephant, 9pm, \$0

Del Dragons + Jahpa Hank's, 5.30pm/10pm, \$2

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 8th

Devil & The Dames Central Market, 6pm, \$0

21st Century Blues Ruta Maya, 9pm, \$0

Dad Gum Swing Artz, 7pm, \$0

Nancy Scott & Millie Marlow Cafezino, 8pm, \$?

Peter Keane Mojo, 10.30pm, \$0

Vince Bell Chicago House, 8pm, \$5

Don Walser Cactus Cafe, 9pm, \$0

Gary P Nunn Broken Spoke, 9pm, \$0

KVRX Benefit: Herman The German & Das Cowboy + Asylum Street Spankers + Marti Brom & Her Jet-Tone boys + Million Sellers Flipnotics, 8.45pm, \$?

LeRoi Brothers + Xanna Don't & The Wanted Continental, 10pm, \$?

Mary Egan & Lisa Hattersley Ironworks, 6.30pm, \$0

Tracy Lyn Gruene Hall, 8pm, \$0

Blues Specialists Continental, 6.30pm, \$0

Jane Rundquist & Too Blue + Dave Madewell Hank's, 5.30pm/10pm, \$2

Mandy Mercier Texicalli Grille, 5pm, \$0

Spencer Jarmon w/Ponty Bone + Neil Astor & The Asteroids Jovita's, 5pm, \$0

Brew Jazz, 9pm, \$0

Kyle Turner Elephant, 9pm, \$0

SATURDAY 9th

Claudia Williams & The Voices Of Christ + Kim McFarland + Charles Tyrone & Faith Community Singers St James Baptist Church, MLK/EM Franklin Ave, 7.30pm, \$0

Betty Elders Waterloo Ice House (6th), 9.30pm, \$?

Dirk Hamilton & David Halley Artz, 7pm, \$0

Abra Moore Ruta Maya, 9pm, \$0

Haupt 'N Sully Chicago House, 10pm, \$3

Jeff Thompson Discovery Incubator, 9.30pm, \$0

Jerry Giddens + Dan Israel Flipnotics, 9pm, \$0

Kasoma Mojo, 11pm, \$0

Norman & Nancy Blake Cactus Cafe, 9pm, \$10

Chris Wall Broken Spoke, 9pm, \$0

Janet Lynn Central Market, 6pm, \$0

Marti Brom & Her Jet-Tone Boys + Mary McCarthy Jovita's, 8pm, \$0

Sandblasters Austin Outhouse, 10pm, \$?

Lavelle White Continental, 10pm, \$?

Marcia Ball Gruene Hall, 9pm, \$?

Third Degree Jazz, 9pm, \$0

Lara & Reyes Elephant, 9pm, \$0

Pedestrian Folklore Waterloo Ice House (38th), 9.30pm, \$?

Sandy Allen & Tony Campise Cafezino, 8.30pm, \$?

Bad Rodeo + Aaron Atchley + Gerry Ferris & Jeff Roy Hank's, 5.30pm/10pm, \$2

Showoffs + Flamin' Hellcats + Sons Of Hercules Electric Lounge, 10pm, \$?

Stones Throw Chicago House, 10pm, \$3

Folkways KUT, 8am

SUNDAY 10th

Claudia Williams & The Voices Of Christ First Baptist Church, 9th/Trinity, 7.30pm, \$10/\$7 adv (926-3603)

Edge City + Peter Keane Austin Outhouse, 10pm, \$?

Hatten Acoustic Review Cafezino, 11.30am, \$0

Moonshiners + CTBA Jam Artz, 2pm, \$0

Tailgators Gruene Hall, 5pm, \$0

Karen Tyler & Diana Jones Common Market Cafe, 11am, \$0

Lee Person Hank's, 10pm, \$2

Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0

Blue Jazz Workshop Ruta Maya, 9pm, \$0

Doug Hall Trio Elephant, 9pm, \$0

Susanna Sharpe & Samba Police Gingerman, 9pm, \$0

Glossy Babel + Albert Hufstickler Chicago House, 4pm, \$3

Iguanas Continental, 10pm, \$?

Musicians Open Jam Discovery Incubator, 8pm, \$0

Ted Hall's Blues Church Gino's, 9pm, \$0

Live Set: Marti Brom & Her Jet-Tone Boys KUT, 8pm

Texas Radio KUT, 9pm

MONDAY 11th

Sarah Elizabeth Campbell Bummer Night Artz, 7pm, \$?

Don Walser's Pure Texas Band Babe's, 8.30pm, \$0

Mike Mordecai's Jazz Jam Elephant, 9pm, \$0

Open Mike Discovery Incubator, 8pm, \$0

Open Mikes w/Eric Geyer Chicago House, 8pm, \$0

S Austin Blues Jam w/Spencer Thomas Hank's, 10pm, \$0

XL Village Voyage Songwriter

Search Cactus Cafe, 9pm, \$0

Blue Monday KUT, 8pm

TUESDAY 12th

Richard Dobson Cactus Cafe, 9pm, \$0

Best Of Open Mikes Discovery Incubator, 8pm, \$0

Texas Old Time Fiddlers Jam Artz, 7pm, \$?

Toni Price + Doak Short Continental, 6pm, \$0

Don Walser's Pure Texas Band Jovita's, 8pm, \$0

Forrest Jourdan Band La Zona Rosa, 9pm, \$3

Euripedes Pants Continental, 10pm, \$?

S Austin Jazz Jam Hank's, 10pm, \$?

Tony Campise Elephant, 9pm, \$0

Open Mike Flipnotics, 9pm, \$0

Solo/Studio Sessions: Jesse Taylor's All-Star Revue AMN, channel 15, 10.30pm

WEDNESDAY 13th

Dar Williams Waterloo Records, 5pm, \$0

Dar Williams Cactus Cafe, 9pm, \$7

Asylum Street Spankers Austin Outhouse, 10pm, \$?

No Strangers Artz, 7pm, \$0

Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0

47 Indians Jazz, 8pm, \$0

Brandon Wayne & The Widomakers La Zona Rosa, 9pm, \$3

Kris McKay's Too Many Guitars Continental, 10pm, \$?

Michele Murphy Broken Spoke, 8pm, \$?

Wayne Hancock Jovita's, 8pm, \$0

Brian Robertson Headliners East, 6.30pm, \$?

Zydeco Ranch + Herschel's Moon Hank's, 5.30pm/10pm, \$2

81/2 Souvenirs Continental, 6.30pm, \$0

Jazz Bandits Elephant, 9pm, \$0

Rick McRae Cafezino, 8pm, \$?

Scarecrow Discovery Incubator, 8pm, \$0

Open Mikes w/Sydney Gallaher Chicago House, 8pm, \$0

THURSDAY 14th

Dar Williams Cactus Cafe, 9pm, \$7

Folkus Cafezino, 8pm, \$?

Grazmatics Trio Artz, 7pm, \$?

Julieann Banks Gruene Hall, 7.30pm, \$0

Linda Lozano Mozart's, 3825 Lake Austin Blvd, 9.30pm, \$0

Mad Cat Syndicate Jovita's, 8pm, \$0

Pam Peltz Discovery Incubator, 8pm, \$0

Polk, Barton & Towhead Chicago House, 10pm, \$?

Marti Brom & Her Jet-Tone Boys Ironworks, 6.30pm, \$0

Princess & The Cowboy Mozart's, 8.30pm, \$0

Tribute To Jimmie Rodgers & The Cowboy: Jimmie Dale Court + Don Walser, Buck Ramsey + Andy Wilkinson + Open Mike Broken Spoke, 8pm, \$5

Asylum Street Spankers Continental, 6pm, \$?

King Soul La Zona Rosa, 9pm, \$3

Loaded Dice + Jahpa Hank's, 5.30pm/10pm, \$2

Jazz Bandits Central Market, 6pm, \$0

Jazz Pharaohs Jazz, 8pm, \$0

Jon Blondell Quartet Elephant, 9pm, \$0

Tina Marsh & Co2 + John Mills Group Waterloo Ice House (6th), 9.30pm, \$?

Del Dragons + Mike Nicolai

Flipnotics, noon, \$0

Phoebe Legere + Josh Alan Band Continental, 10pm, \$?

Open Mike Ruta Maya, 9pm, \$0

FRIDAY 15th

Eric Taylor Waterloo Records, 5pm, \$0

Jimmy LaFave's Night Tribe La Zona Rosa, 9pm, \$?

Colin Leyden Mojo, 11pm, \$0

Emily Kaitz & Mary Reynolds Cafezino, 8.30pm, \$?

Leeann Atherton Jovita's, 8pm, \$0

Michele Solberg Chicago House Upstage, 10pm, \$5

Peter Case Cactus Cafe, 9pm, \$10

Rooster Billy Artz, 7pm, \$0

Alvin Crow Ironworks, 6.30pm, \$0

Chad Hudson Broken Spoke, 9pm, \$0

Charlie Burton & The Texas 12-Steppers Waterloo Ice House (6th), 9.30pm, \$?

Herman The German + 3 Balls Of Fire Flipnotics, 9pm, \$0

Jerry Jeff Walker Gruene Hall, 9pm, \$?

Ronnie Dawson + Vibro Champs Continental, 10pm, \$?

AA Bottom + Dave Madewell Hank's, 5.30pm/10pm, \$2

Blues Specialists Continental, 6.30pm, \$0

Karen Tyler Band Top Of The Marc, 6pm, \$?

Mandy Mercier Texicalli Grille, 5pm, \$0

Brew Jazz, 9pm, \$0

Karan Chavis Elephant, 9pm, \$0

Mady Kaye Central Market, 6pm, \$0

Serenata De Orpheo Ruta Maya, 9pm, \$0

Hiroshima Backyard, 9pm, \$?

Kasama Discovery Incubator, 9.30pm, \$0

Phil Hurd Local Flavor, 7pm, \$0

SATURDAY 16th

Eric Taylor Cactus Cafe, 9pm, \$7

Los Pinkys Jovita's, 8pm, \$0

21st Century Blues Discovery Incubator, 9.30pm, \$0

Centzontle Ruta Maya, 9pm, \$0

Double Eagle String Band Waterloo Ice House (38th), 9.30pm, \$? AFTM

Rocketfuel Sodapop Mojo, 10.30pm, \$0

Susan Colton Chicago House, 10pm, \$5

Alvin Crow Broken Spoke, 9pm, \$0

Evan & Ivan's Rockin Bones + Dust Devils Flipnotics, 9pm, \$0

Jerry Jeff Walker Gruene Hall, 9pm, \$?

Volunteer Fire Ants Gruene Hall, 1pm, \$0

Wayne Hancock + Aaron Atchley + Gerry Ferris & Jeff Roy Hank's, 5.30pm/10pm, \$2

Karen Tyler Common Market Cafe, 11am, \$0

Studebakers Artz, 7pm, \$0

WC Clark Central Market, 6pm, \$0

Beto y Los Fairlanes La Zona Rosa, 9pm, \$?

Big Band Sound Of Austin + Hope Morgan + Greenstreet + Austin Jazz Workshop + Paul Glasse Group Zilker Hillside Theatre, 3pm, \$0

Cula Du Cafe Jazz, 9pm, \$0

Tomas Ramirez & Tejazz Elephant, 9pm, \$0

Women In Jazz Preview: Pamela Hart + Willie Nicholson + LaDonna Jones + Hope Morgan Cafezino, 8.30pm, \$?

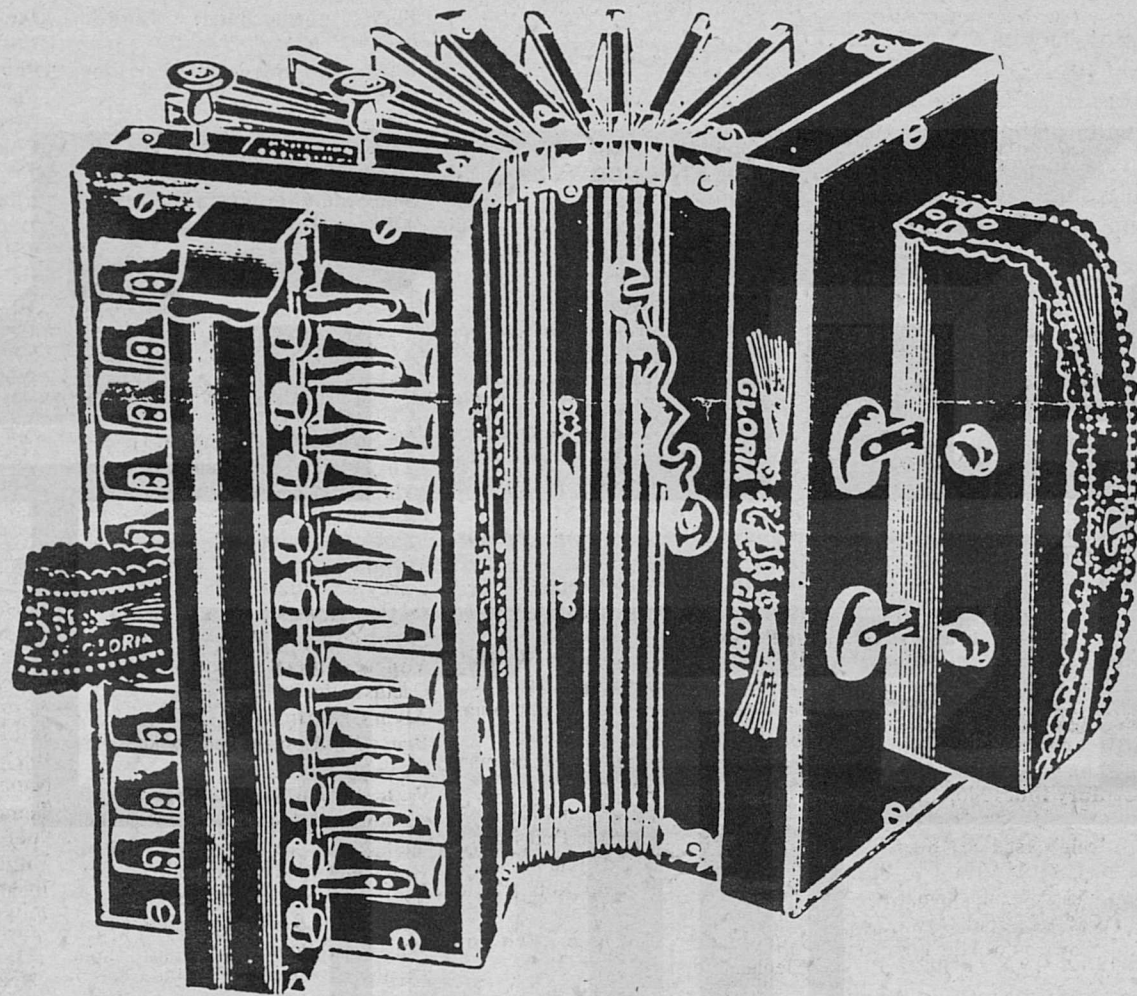
El Vez + Action Slax Continental, 10pm, \$?

Poor Yorick Waterloo Ice House (6th), 9.30pm, \$?

Folkways KUT, 8am

ACCORDION

CONTINUOUS MUSIC from 2:00 until 6:00 P.M.
SUNDAY, SEPTEMBER 17TH, 1995



BAVARIAN VILLAGE RESTAURANT & BIERGARTEN
212 W. AUSTIN, NEW BRAUNFELS (210) 625-0815
(next to the SCHLITTERBAHN WATER PARK)
Entertainment is *FREE*. Food and Drink available.

SQUEEZE-OFF

Co-sponsored by the
CENTRAL TEXAS ACCORDION ASSOCIATION
and the
SAN ANTONIO ACCORDIONAIRES

For information contact Barron Schlameus at (210) 625-3615 or Sam Gentry at (512) 892-3511

SUNDAY 17th

Austin-San Antonio Accordion Squeeze Off Bavarian Village Restaurant, New Braunfels, 2pm, \$0
BMI Songwriters Series Backyard, 7pm, \$?
Dave Hooper & Donna Fala Flipnotics, 9pm, \$0
Druha Trava Chicago House Upstage, 5pm, \$7
Hatten Acoustic Review Cafezino, 11.30am, \$0
Los Vecinos Jovita's, 6pm, \$0
Lourdes Perez Waterloo Ice House (38th), 3pm, \$?
Stillwaters + CTBA Jam Artz, 2pm, \$?
Don Walser's Pure Texas Band Gingerman, 9pm, \$0
Hank Williams Night Continental, 10pm, \$?
Leeann Atherton Gruene Hall, 5pm, \$0
Lee Person Hank's, 10pm, \$2
Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 10pm, \$0
Tomas Ramirez + Maryann Price + Creative Opportunity Orchestra + JW Davis + Round Trip Zilker Hillside Theatre, 3pm, \$0
Jeff Hellmer Trio Elephant, 9pm, \$0
Musicians Open Jam Discovery Incubator, 8pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Live Set: Paul Minor's Rock & Roll Freeforall KUT, 8pm
Texas Radio KUT, 9pm

MONDAY 18th

Sarah Elizabeth Campbell Bummer Night Artz, 7pm, \$?
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Mike Mordecai's Jazz Jam Elephant, 9pm, \$0
Open Mike Discovery Incubator, 8pm, \$0
Open Mikes w/Eric Geyer Chicago House, 8pm, \$0
S Austin Blues Jam w/Spencer Thomas Hank's, 6pm/10pm, \$0
XL Village Voyage Songwriter Search Cactus Cafe, 9pm, \$0
Blue Monday KUT, 8pm

TUESDAY 19th

Best Of Open Mikes Discovery Incubator, 8pm, \$0
Texas Old Time Fiddlers Jam Artz, 7pm, \$?
Toni Price + Doak Short Continental, 6pm, \$0
Twang Twang Shockaboom Cactus Cafe, 9pm, \$8
Debra Peters Broken Spoke, 8pm, \$?
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Euripedes Pants Continental, 10pm, \$?
S Austin Jazz Jam Hank's, 10pm, \$?
Serenata De Orpheo La Zona Rosa, 9pm, \$3
Tony Campise Elephant, 9pm, \$0
Open Mike Flipnotics, 9pm, \$0

WEDNESDAY 20th

Bela Fleck & The Flecktones La Zona Rosa, 9pm, \$?
Correo Aereo Cactus Cafe, 9pm, \$0
Larry Seman Ruta Maya, 9pm, \$0
No Strangers Artz, 7pm, \$0
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
Charlie Burton & The Texas 12-Steppers + Herschel's Moon Hank's, 5.30pm/10pm, \$2
Kris McKay's Too Many Guitars Continental, 10pm, \$?
Wayne Hancock Jovita's, 8pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Patty David Broken Spoke, 8pm, \$?
81/2 Souvenirs Continental, 6.30pm, \$0

Cula Du Cafe Jazz, 8pm, \$0
Mitch Watkins Quartet Elephant, 9pm, \$0
Open Mike w/Sydney Gallagher Chicago House, 8pm, \$0

THURSDAY 21st

Sarah Elizabeth Campbell La Zona Rosa, 9pm, \$3
Texana Dames Cafezino, 8pm, \$?
Asylum Street Spankers Gruene Hall, 7.30pm, \$0
Bill Haynes + Michael Jerling Chicago House, 10pm, \$6
Colin Leyden + Linda Lozano Flipnotics, 9pm, \$0
Emily Kaitz & Mary Reynolds Artz, 7pm, \$0
Walter Salas-Humara Cactus Cafe, 9pm, \$5
Action Slax Continental, 10pm, \$?
Amy & The Bullets Ironworks, 6.30pm, \$0
Derailers Jovita's, 8pm, \$0
Roy Heinrich Broken Spoke, 8pm, \$?
Slaid Cleaves Central Market, 6pm, \$0
Asylum Street Spankers Continental, 6pm, \$?
Blues Music Festival 95: BB King + Jimmie Vaughan + Etta James + Magic Dick, Jay Geils, Elvin Bishop Bluestime Jam Frank Erwin Center, 7pm, \$18.50/\$25/\$35
Sam Shepherd + Jahpa Hank's, 5.30pm/10pm, \$2
Ernie & Jazz Vatos Elephant, 9pm, \$0
Jazz Pharaohs Jazz, 8pm, \$0
Eugene's Jazz Jam Discovery Incubator, 8pm, \$0
Open Mike Ruta Maya, 9pm, \$0

FRIDAY 22nd

Stephen Fromholz Waterloo Ice House (6th), 9.30pm, \$?
21st Century Blues Mojo, 10.30pm, \$0
Aunt Beanie's 1st Prize Beets Ruta Maya, 9pm, \$0
Diana Jones Cafezino, 8pm, \$?
Grazmatics Artz, 7pm, \$?
Hunker Down Old Alligator, 9pm, \$0
Mouth Breathers Chicago House, 10pm, \$2
Shake Russell & Jack Saunders Cactus Cafe, 9pm, \$7.50
Austin Country Nights Release Show Continental, 10pm, \$?
Charlie Burton & The Texas 12-Steppers + Dave Madewell Hank's, 5.30pm/10pm, \$2
Chris Wall Broken Spoke, 9pm, \$0
Clay Walker + Steve Wariner Erwin Center, 8pm, \$19.50
Cornell Hurd Band + Neil Astor & The Asteroids Jovita's, 5pm, \$0
Teisco Del Rey & The Nutrockers + Spot Flipnotics, 9pm, \$0
Blues Specialists Continental, 6.30pm, \$0
Homer Henderson Iron Works, 6.30pm, \$0
Mandy Mercier Texicalli Grille, 5pm, \$0
Wayne Toups & Zydecajun La Zona Rosa, 9pm, \$?
Brew Jazz, 9pm, \$0
Paul Glasse Central Market, 8pm, \$0
Serenata De Orpheo Discovery Incubator, 9.30pm, \$0
Sharecroppers Waterloo Ice House (38th), 9.30pm, \$?

SATURDAY 23rd

Santiago Jimenez Jr y Su Conjunto Jovita's, 8pm, \$0
Abra Moore & Mitch Watkins Cactus Cafe, 9pm, \$5
Aunt Beanie's 1st Prize Beets + Burnin Mike Vernon Flipnotics, 9pm, \$0
Cool Beans! Artz, 7pm, \$0

Fiddle Fete: Johnny Gimble + Claude Williams + Brian Marshall + Bates Recital Hall, 8pm, \$?
Glossy Babel Mojo, 10.30pm, \$0
Hayter's Beach + Eddie Walker Chicago House, 10pm, \$3
Jerry Giddens Gruene Hall, 1pm, \$0
Seela Ruta Maya, 9pm, \$0
Studebakers Cafezino, 8pm, \$?
Toni Price Waterloo Ice House (6th), 9.30pm, \$?
47 Indians Jazz, 9pm, \$0
Big Sandy & His Fly-Rite Boys + Marti Brom & Her Jet-Tone Boys Continental, 10pm, \$?
Geezinslaw Brothers Broken Spoke, 9pm, \$0
Jay Eric Gruene Hall, 9pm, \$?
Stop the Truck + Aaron Atchley + Gerry Ferris & Jeff Roy Hank's, 5.30pm/10pm, \$2
Bill Jourdan Band Central Market, 6pm, \$0
Storyville La Zona Rosa, 9pm, \$?
Rocketfuel Sodapop Discovery Incubator, 9.30pm, \$0
Folkways KUT, 8am

SUNDAY 24th

Betty Elder + Walt Wilkins Chicago House, 8pm, \$6
Ballet Folklorico + Alejandro Escovedo Orchestra Backyard, 7pm, \$?
Delpheines & Lucky Continental, 10pm, \$?
Hatten Acoustic Review Cafezino, 11.30am, \$0
La Peña Chicago House, 4pm, \$5
Rod Moag & Bob Miller + CTBA Jam Artz, 2pm, \$?
Herman The German & Das Cowboy Gingerman, 9pm, \$0
Steve Fromholz Gruene Hall, 5pm, \$0
Karen Tyler & Diana Jones Common Market Cafe, 11am, \$0
Lee Person Hank's, 10pm, \$2
Rhonda Lacy's All-Star Texas Blues Jam Headliners East, 7pm, \$0
Blue Jazz Workshop Ruta Maya, 9pm, \$0
Harold McMillan & Friends Elephant, 9pm, \$0
Bush + Hum & The Toadies Austin Music Hall, 7pm, \$?
Musicians Open Jam Discovery Incubator, 8pm, \$0
Ted Hall's Blues Church Gino's, 9pm, \$0
Texas Radio KUT, 9pm

MONDAY 25th

Sarah Elizabeth Campbell Bummer Night Artz, 7pm, \$?
Don Walser's Pure Texas Band Babe's, 8.30pm, \$0
Mike Mordecai's Jazz Jam Elephant, 9pm, \$0
Open Mike Discovery Incubator, 8pm, \$0
Open Mikes w/Eric Geyer Chicago House, 8pm, \$0
S Austin Blues Jam w/Spencer Thomas Hank's, 6pm/10pm, \$0
XL Village Voyage Songwriter Search Cactus Cafe, 9pm, \$0
Blue Monday KUT, 8pm

TUESDAY 26th

Best Of Open Mikes Discovery Incubator, 8pm, \$0
Texas Old Time Fiddlers Jam Artz, 7pm, \$?
Toni Price + Doak Short Continental, 6pm, \$0
Don McCalister La Zona Rosa, 9pm, \$3
Don Walser's Pure Texas Band Jovita's, 8pm, \$0
Patty David Broken Spoke, 8pm, \$?
Euripedes Pants Continental, 10pm, \$?
S Austin Jazz Jam Hank's, 10pm, \$?
Tony Campise Elephant, 9pm, \$0

Homemade Jam with Karen Posten Cactus Cafe, 8.30pm, \$0
Open Mike Flipnotics, 9pm, \$0
Studio Selections #1: Townes Van Zandt + Ray Wylie Hubbard + Timbuk 3 + Michael Fracasso + Calvin Russell + Alejandro Escovedo AMN, channel 15, 10.30pm
Adrian Legg Cactus Cafe, 9pm, \$10
Chicago Showcase w/Mike Jasper Chicago House, 8pm, \$3
Jeff Thompson Ruta Maya, 9pm, \$0
No Strangers Artz, 7pm, \$0
Susan Hollis Discovery Incubator, 8pm, \$0
Threadgill's Troubadors + guests Threadgill's, 6.30pm, \$0
47 Indians Jazz, 8pm, \$0
Chad Hudson Broken Spoke, 8pm, \$?
Kris McKay's Too Many Guitars Continental, 10pm, \$?
Wayne Hancock Jovita's, 8pm, \$0
Brian Robertson Headliners East, 6.30pm, \$?
Stretch Williams + Herschel's Moon Hank's, 5.30pm/10pm, \$2
81/2 Souvenirs Continental, 6.30pm, \$0
Devil & Mr Bones Elephant, 9pm, \$0
Esperitu La Zona Rosa, 9pm, \$3
Open Mikes w/Sydney Gallaher Chicago House Upstage, 8pm, \$0

THURSDAY 28th

Beppe Gambetta Chicago House, 10pm, \$6
Darcy Deaville Artz, 7pm, \$0
Russ Somers + Neil Kassanoff Flipnotics, 9pm, \$0
Vance Gilbert + Pete & Maura Cactus Cafe, 9pm, \$5
Alvin Crow Ironworks, 6.30pm, \$0
Bruce Robison Broken Spoke, 8pm, \$?
Willie Nelson Backyard, 8pm, \$?
Asylum Street Spankers Continental, 6pm, \$?
Hoo Doo Cats Gruene Hall, 7.30pm, \$0
Ponty Bone & The Squeezetones La Zona Rosa, 9pm, \$3
Stephen Doster & Friends Central Market, 6pm, \$0
Chuck Pinnell Cafezino, 8.30pm, \$?
Greenstreet Elephant, 9pm, \$0
Jazz Pharaohs Jazz, 8pm, \$0
Marty Linville, Ray MacCarty & Ernie Durawa Jovita's, 8pm, \$0
Burning Spear Liberty Lunch, 10pm, \$?
David Hammond & The Dust Devils + Jahpa Hank's, 5.30pm/10pm, \$2
Open Mike Ruta Maya, 9pm, \$0

FRIDAY 29th

John Prine + Subdudes Backyard, 8pm, \$?
Bad Livers Cactus Cafe, 9pm, \$8
Correo Aereo Ruta Maya, 9pm, \$0
Dad Gum Swing Artz, 7pm, \$0
Hunker Down Old Alligator, 9pm, \$0
Michele Solberg Mojo, 11pm, \$0
Nancy Scott Chicago House/Upstage, 7pm & 9pm, \$?
Chaparral Continental, 10pm, \$?
Charlie Burton & The Texas 12-Steppers Flipnotics, 9pm, \$0
Derailers Broken Spoke, 9pm, \$0
Martí Brom & Her Jet-Tone Boys + Mary McCarthy Jovita's, 5pm, \$0
Miss Xanna Don't & The Wanted + Old 97's Emo's, 10pm, \$?
Rhythm Rats Ironworks, 6.30pm, \$0
Walt Lewis Waterloo Ice House (6th), 9.30pm, \$?
Blues Specialists Continental, 6.30pm, \$0
Guy Forsyth & The Real Deal La Zona Rosa, 9pm, \$?
Karen Tyler Band Top Of The Marc, 6pm, \$?
Mandy Mercier Texicalli Grille, 5pm, \$0

New Texicans + Dave Madewell Hank's, 5.30pm/10pm, \$2
Santana/Jeff Beck + Angeliqe Kidjo Frank Erwin Center, 7pm, \$22/\$25/\$27.50
Atomic Soul Elephant, 9pm, \$0
Beto y Los Fairlanes Central Market, 6pm, \$0
Brew Jazz, 9pm, \$0
Mady Kaye Trio Cafezino, 8.30pm, \$?
All 4 One Austin Music Hall, 7pm, \$?
Burning Spear Liberty Lunch, 10pm, \$?
Olive Discovery Incubator, 9.30pm, \$0

SATURDAY 30th

Keepers Jovita's, 8pm, \$0
Los Pinkys + Solid Senders Montopolis Drive/Kemp, 5pm, \$0
Bad Livers Cactus Cafe, 9pm, \$8
Decibelles Artz, 7pm, \$0
Earthpig + Roosterbilly Flipnotics, 9pm, \$0
Hunker Down Green Mesquite/ Barton Springs, 7pm, \$0
Laurie Freelove Ruta Maya, 9pm, \$0
Philip Pritchatt Waterloo Ice House (38th), 9.30pm, \$?
Susan Colton Mojo, 10.30pm, \$0
Braden-O'Connor Gruene Hall, 1pm, \$0
Christine Albert Waterloo Ice House (6th), 9.30pm, \$?
Derailers + Cornell Hurd Band Continental, 10pm, \$?
Johnny Bush Broken Spoke, 9pm, \$0
Pam Tillis Backyard, 9pm, \$?
Bill Carter & The Blame La Zona Rosa, 9pm, \$?
Brian Robertson Jazz, 9pm, \$0
John Ward & The Stoneburners + Aaron Atchley + Gerry Ferris & Jeff Roy Hank's, 5.30pm/10pm, \$2
Brew Central Market, 6pm, \$0
Nancy Webb Cafezino, 8.30pm, \$?
Tomas Ramirez & Tejazz Elephant, 9pm, \$0
Eugene's Jazz Jam Discovery Incubator, 9.30pm, \$0
Folkways KUT, 8am

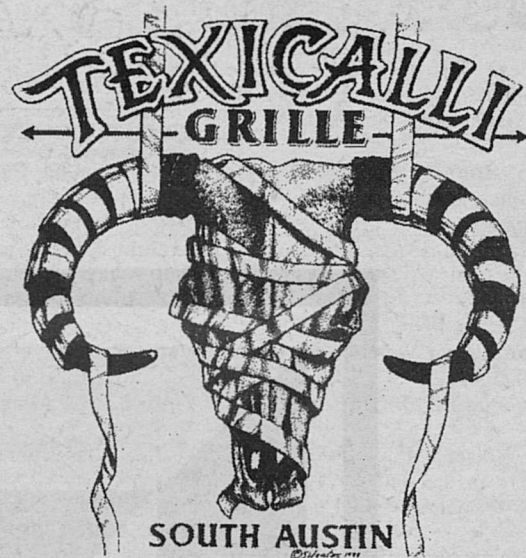
VENUES

Antone's 2915 Guadalupe. 474-5314
Artz Rib House 2330 S Lamar. 442-8283
Babe's 208 E 6th. 473-2262
Broken Spoke 3201 S Lamar. 442-6189
Cactus Cafe Texas Union, Guadalupe & 24th. 475-6515
Cafezino 5414 Parkcrest Dr. 453-2233
Chicago House 607 Trinity. 473-2542
Continental 1315 S Congress. 441-2444
Discovery Incubator 2002 Manor. 495-9448
Flipnotics 1601 Barton Springs. 322-9750
Gingerman 304 W 4th. 473-8801
Gino's 730A W Stasney. 326-4466
Gruene Hall Gruene. 625-0142
Hank's Roadhouse 1000 S Lamar. 707-COOL
Headliners East 406 E 6th. 476-3488
Hole In The Wall 2538 Guadalupe. 472-5599
Iron Works 100 Red River. 478-4855
Jovita's 1619 S 1st. 447-7825
La Zona Rosa 4th/Rio Grande. 472-9075
KUT 90.5 FM
Mojo 2714 Guadalupe/ 477-MOJO
Ruta Maya 218 W 4th. 472-9637
Threadgill's 6416 N Lamar. 451-5440
Waterloo Ice House 600 N Lamar. 472-5400
Waterloo Ice House 1106 W 38th. 451-5245

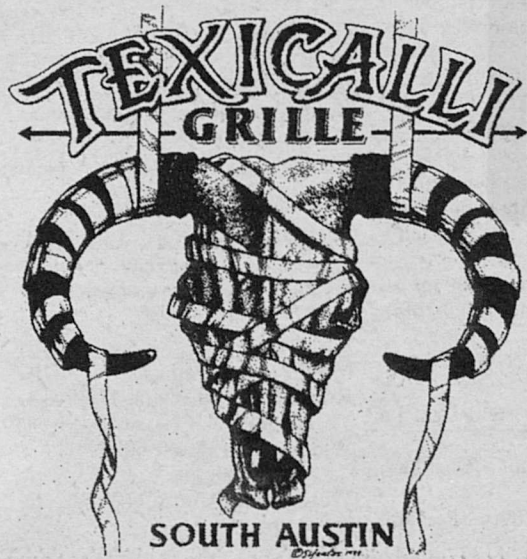


MANDY MERCIER

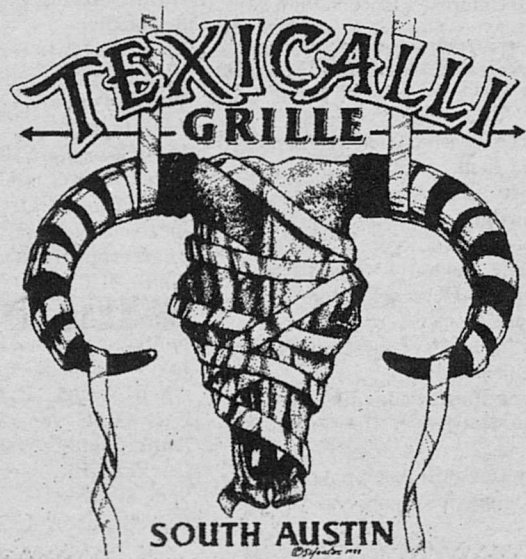
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